



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

OSCAR BIE. *Die Musen in der antiken Kunst.* 8vo, pp. 105. Berlin, 1887.

A very valuable addition to the material here treated consists in the reliefs of Praxiteles found at Mantinea (*Bull. Corr. Hellén.*, 1888, pp. 105–28). Also, they are important as the only representation of the Muses from the fourth century. In general, they confirm Bie's previous results, according to which the muses during this period are nine in number, and carry as new attributes the scroll and the masks of tragedy and comedy. In the earlier period they are three, and have only musical attributes. In the Hellenistic development, besides being representatives of music and poetry, the muses take science also into their realm, and, besides the simple chiton and himation, they now sometimes wear a stage-dress.—E. KROKER, in *Berl. phil. Woch.*, 1889, No. 9.

H. BLÜMNER. *Lebens- und Bildungsgang eines griechischen Künstlers.* 8vo, pp. 34. Basel, 1887.

In the form of a lecture, Blümner seeks to give an outline of an artist's training and surroundings. His school-days, travels in Greek cities, public exhibitions, and at times his pecuniary rewards. The material from which this is drawn consists of anecdotes from ancient authors. Widely separated as they are in time, and often preserved because they were unusual or amusing, in the present essay they are blended into a picture whose outlines, at least, we may be sure are quite correct.—E. KROKER, in *Berl. phil. Woch.*, 1889, No. 11.

H. COLLITZ und F. BECHTEL. *Sammlung der griechischen Dialektschriften.* Band III, Heft I. *Die megarischen Inschriften* von F. BECHTEL. 8vo, pp. 59. Göttingen, 1888.

After an interval of three years, another part of this publication has been brought out, and Collitz' departure to America has caused the services of F. Bechtel to be added to the undertaking. The second volume not being completed, the third volume begins with number 3001. From Megara and its colonies are collected 112 inscriptions showing evidence of local dialect; and the use of squeezes and careful copies has given rise to much greater accuracy. In some of the inscriptions from Megara, Rhangabis and Pitakias noticeably agree with each other in a number of notorious mistakes, but, which of them was always the borrower in such instances, it is difficult to decide. Some inscriptions seem to be arbitrarily omitted, but they will doubtless appear in some future issue. The remarks attached to the inscriptions are often too short, and the references to other publications are meagre (the numbers in Cauer's *Delectus* being nowhere cited). The index of the